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An examination into the uses of art in everday life

School of Education
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BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Study

AN EXAMINATION INTO THE USES OF ART IN EVERYDAY LIFE

Submitted by

Muriel Cox

(B.S. in Ed., Massachusetts School of Art, 1929)

In partial fulfillment of requirements
for the degree of Master of Education
1929.

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For assistance in making this study thanks are due:

Mrs. Henry M. Chamberlain, Chairman of the Art Department, Massachusetts Federation of Women's Clubs, for her generous cooperation in the distribution of the questionnaire.

and

Mr. Royal B. Farnum, Director, Massachusetts School of Art, for helpful suggestions in the preparation of the questionnaire.

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AN EXAMINATION INTO THE USES OF ART IN EVERYDAY LIFE.

During the past quarter of a century there has been, as we are all aware, a decided change in education. From the old idea of teaching blocks of subject matter to children, regardless of its suitability or their interest, or lack of interest, in the matter, we have been led by progressive education to the present "advanced" ideas of the activity curriculum, the child-centered school, and other educational movements. From the beginning made by Dewey with his theory of interest and effort, we have progressed until the focal point of emphasis has changed, theoretically at least, from subject matter to the child. Generally speaking, much of the emphasis in this transition has been placed upon method. In the various progressive school movements---Kilpatrick's project method, the Dalton Plan, the Winnetka plan---great progress has been made in the <u>how</u> of teaching; but, in spite of much curriculum revision, the <u>what</u> of teaching has, in most instances, remained practically the same. Some educators have expended time and effort in developing methods of teaching, with, apparently, little critical evaluation of the subject matter to which the methods were to be applied. In his "Curriculum Problems" Briggs writes: "An emphasis on means with a neglecting or ignoring of aims is one of the commonest weaknesses in curriculum making, as well as in teaching". Now, therefore, it is being felt by an increasingly large number of

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people interested in education that the time has come to examine critically the subject matter being taught in order to determine its value or justify its place in the curriculum.

In curriculum making we must keep in mind certain principles to be applied in the choice of subject matter, namely, the principles of social value and of relative value. By social value is meant the relation of the subject matter to the various social needs which may be grouped as follows:

1. Security
2. Health
3. Productiveness
4. Social justice
5. Beauty
6. Religion
7. Progeny
8. Fellowship
9. Knowledge.

By relative value is meant the relative importance of subjects taught, or of parts of subjects as compared with other parts---the teaching of first things first.

As an illustration of the all too common violation of these principles in curriculum construction we may note the place assigned to Civic Education. This subject, dealing with large group relationships, should develop

the needed understandings for harmonious relationships--community, state, national and international. It is, undoubtedly, more closely related to the social needs of man than any subject taught--its close relationships to five of the nine listed above, security, productiveness, social justice, fellowship, and knowledge, being particularly obvious. In a curriculum based upon the principles of sociological and relative values we should, therefore, expect to find this subject occupying a correspondingly important place, instead of the very minor position to which it is now generally assigned. According to Chapman and Counts, "As yet no genuine effort has been made to attack the problems of civic life through a broad educational program. Such a program, the only hope of human society, must be consciously derived from an analysis of man's social nature and the conditions of life in the modern world."

In view of the foregoing statements the most natural question seems to be, "If this theory of a curriculum based upon sociological and relative values is sound, why do we not find it in practice"? The answer to this is given, fairly concisely, by Briggs: "The difficulties involved in fundamental changes in curricula are obvious, largely explaining why tradition

1. Chapman and Counts --Principles of Education Page 269.

is so easily perpetuated, and why progress is relatively small."

As compared with these violations of the principles of sociological and relative values in curriculum construction, of which civic education is only one of several subjects which could serve to illustrate the point, it is encouraging to note that progress from this standpoint has been made in some subjects. In arithmetic, for example, due in no small measure to the effort of Dr. Wilson of Boston University, the teaching material has been revised to conform to these principles. The uses of arithmetic in actual life have been studied and the results of this study used to develop a body of teaching material based upon social and relative values. To this revision which places the <u>what</u> of arithmetic teaching upon a firm basis, have been added methods, based upon sound psychology, which made the <u>how</u> of its teaching equally well developed, and the result is a degree of progress in the teaching of arithmetic to be found in few other subjects of the present-day curriculum.

1. Briggs --"Curriculum Problems." Page 47
2. Wilson --"What Arithmetic Shall We Teach?"
   "A Survey of The Social and Business Uses of Arithmetic."

From the foregoing we may get a suggestion of the possibilities, as well as the need, of a fundamental revision of the content of the curriculum as applied in general to subjects taught in the public schools. In considering art as a subject of instruction, we find a very similar condition existing--with this hopeful tendency, that the feeling of need for a change in the material being taught under this head is becoming increasingly widespread. The following excerpt from Snedden's "What's Wrong With American Education" summarizes very concisely the past and present conception of art education.

"For a number of decades many and varied attempts have been made to develop in almost all grades of the American public school, courses in the aesthetic arts .....At all stages these attempts have suffered from the outstanding weakness of nearly all present day education, namely, ill-defined objectives. Earlier attempts to teach music and the graphic arts seem to have aimed primarily at the production of skilled performers in those fields. To justify these purposes all sorts of arguments were used.....But, in more recent years the emphasis has shifted largely from the production of performance powers as an objective to the development of appreciational powers or capacities.

This shift is taking place on the theory that the primary or controlling purpose of education in the aesthetic arts should be to produce persons of cultural tastes as utilizers, rather than persons of meagre producing powers, either in the commercial or in the amateur sense."

From this statement one might conclude that with the shift in emphasis from the standpoint of the producer to that of the consumer, a corresponding revision in teaching material had taken place. As a matter of fact, however, tradition has as strong a hold upon this subject as upon any other, and a revision of the art program all too often ends in the same teaching material with, perhaps, new methods or devices for teaching it. Instead of beginning with the fundamental objectives and searching for subject matter which will accomplish the purpose, with methods best adapted to it, the process is apt to be reversed. As a result we have, first, a logically, though perhaps not psychologically, arranged course of study or body of subject matter; secondly, methods calculated to interest students in this subject matter; and, finally, much time and effort spent in an attempt to justify this choice of subject matter through more or less far-fetched relationships to the social needs. In this field, as in others, it is extremely difficult to persuade those en-

1. Snedden -- "What's Wrong with American Education" Page 337

gaged in making a course of study to discard anything which traditionally has been taught, regardless of its social or relative value. To quote again from Snedden regarding the outstanding shortcomings of art teaching in the schools,--"The methods of our schools seem still greatly dictated by the seeming necessity of training large numbers of people in the simpler forms of drawing, designing, and plastic reproduction. It is often contended that this method provides the most economical and effective approach to development of taste, but nowhere has the validity of that method been established. There can be little doubt, in view of the great extent to which harmonies of form, color and shade enter into practically all of the artificial utilities of modern life, that superior utilizers' tastes, whatever that may mean for each type of such commodities, should constitute an important, if not the paramount, purpose in education in the plastic arts. It is submitted that as yet we have an almost complete absence of satisfactory formulations of such objectives."

In reply to the question, "Can remedies be found for the present confused situation of the graphic and plastic arts?" the same author makes the following statement: "Some remedies can certainly be found. We

1."What's Wrong with American Education"--Snedden
Page 346

can take much more seriously, and with less of utopian idealism than we have heretofore, the development of schools for definite vocational training toward the "applied art" callings. We can develop one large branch of public school service, the primary purpose of which shall be to promote superior forms of aesthetic appreciation for harmonies of form and color in all the adjuncts of life, ranging from furniture and clothing to decoration, pictures, and basic architectural design.

"We can stop talking about the necessity of drawing or any other form of graphic art training for workers in general, and we can proceed to analyze the actual requirements of particular vocations for known quantities of ability in craftmanship, free-hand drawing, or other forms of graphic art."

In any attempt to develop a course of study in this subject, based on social needs, we must take into consideration future needs as well as those of the present. Briggs says, "Not only must education satisfy immediate wants; it must also prepare for the satisfaction of the important ones likely to occur later. All possible needs cannot be prepared for, therefore, the tendency is now to ask first what needs are likely to arise and then from them to select

1. Snedden "What's Wrong with American Education" Page 347.

the ones of most relative worth".

In the present organization of art courses this tendency is all too rare. This may be due to the fact that the reformer in art education who would make an effort to change the subject matter materially from that adapted to the producer to that adapted to the consumer meets a three-fold obstacle. Not only must he overcome the problem of the work involved in any fundamental change; he must, in addition, face the scorn of his colleagues who believe in "art for art's sake" and despise anything less than an effort to make artists of all pupils; and, last, but by no means least, he must convince his superintendent that the value of an art course need not, necessarily, be measured by the quality and quantity of visible and tangible results in the form of drawings or other "works of art".

In spite of these obstacles, there is slowly growing a tendency to question some of the procedures which have become a tradition. For example, the subject of perspective has been taught unquestioningly in the grades for the past quarter of a century. The first attempts to question the validity of its claim to such a place met with the protest that a knowledge of perspective was a necessary foundation for almost any form of art expression. When we consider, however, that much time through the grades is spent in an

1. Briggs -- "Curriculum Problems". Page 45.

effort to lay this foundation, that few, except students going on to art schools, ever use it after school and, finally, that the knowledge of even these pupils is so inadquate that, in my own art school, the process of laying this foundation was repeated to the extent of requiring nine hours a week for the first year spent on perspective drawing, we may well wonder whether the time and effort spent in attempting to teach this subject in the grades might not well be put to other uses. As a matter of fact, there is little doubt that the formally planned and graded teaching of perspective, below the Junior High School, at least, will eventually take its place with other procedures of the past. In place of being taught parallel perspective in the fifth grade and angular perspective in the sixth, for example, a child may learn to represent a house in angular perspective in the fourth grade <u>if the need arises naturally</u>; but unless the occasion for its teaching presents itself, this difficult phase of drawing will be left until the pupil is old enough to grasp it thoroughly--often not before High School.

Obviously one of the strong points of the argument in favor of eliminating the formal teaching of perspective from the grades lies in the statement that few, except students going on to art school, ever use perspective

drawing after school. This leads, naturally, to the question, "How do we know that perspective or any subject in question--is seldom used in actual life by the average adult?" In order to prove such a statement conclusively, extensive study or research would be necessary. But if "a straw shows which way the wind blows", then correspondingly a limited study in this field may give an indication of what phases of art work, studied in the public schools, have been found of most value by certain groups of adults. With this idea in mind, therefore, the following study has been made.

Working on the hypothesis that the social needs or values cannot change greatly from one generation to another, this study may be taken to indicate the relative importance to be attached to the teaching of certain phases of art work in the public schools.

CHAPTER II.

PREPARATION OF THE QUESTIONNAIRE

The purpose of this questionnaire was to discover:

1. How many of these people who had learned to draw in school had found that knowledge of any practical value.

2. What phases of art studied had proved to be of greatest value.

3. From the standpoint of adult needs, what knowledges and skills in this subject are most necessary or of greatest value.

Since this study must necessarily be made on a rather small scale, an effort was made to reach as representative a group of adults as possible. Therefore, it was decided to distribute the questionnaries chiefly through the Massachusetts Federation of Women's Clubs. It was obviously impossible to include all the clubs of the state, so the list of clubs was chosen carefully to represent as many types of communities as possible--manufacturing towns, agricultural towns, residential suburbs, small towns and large cities--in an effort to get a fairly typical cross-section of opinion.

All material sent to Women's Clubs from Federation headquarters must go out under the official heading "Massachusetts Federation of Women's Clubs," with the name of the President and Chairman of the department appearing beneath. Therefore, the form of the questionnaire was that shown on the following page.

MASSACHUSETTS FEDERATION OF WOMEN'S CLUBS

Mrs. AZEL A. PACKARD, *President*

Department of Art

Mrs. Henry M. Chamberlain, *Chairman*

739 Boylston St., Boston

I. Did you learn to draw in school? .....

II. Have you found that knowledge of any practical value?

In what way? .....

III. Which of the following branches of art have you found of most value in practical life? (Read the entire list, then check the ones you consider of first (√), second (√√), and third (√√√) importance.)

☐ 1. Drawing for skill—training the hand and eye in accuracy. (*Ex.:* Drawing a flower, or the human figure?)

☐ 2. Object drawing, or perspective. (*Ex.:* Drawing a box, a chair, a house.)

☐ 3. Design—the rules of ornament and beauty. (*Ex.:* Designing a book-plate, a lamp shade.)

☐ 4. Art appreciation for general knowledge. (*Ex.:* Ability to recognize and enjoy beauty in painting, sculpture, architecture, furniture, etc.)

☐ 5. Harmony of color, for general knowledge. (*Ex.:* What colors may be used together, and why they harmonize.)

☐ 6. Art appreciation for the cultivation of taste in personal use. (*Ex.:* How to choose clothing which is in good taste and most becoming to oneself, or how to make a room most attractive.

IV. In which of the following subjects would you like more knowledge? (Please check (√), (√√), (√√√) choice, as in Question III.)

☐ 1. Color harmony, related to clothing.

☐ 2. Color harmony, related to home decoration.

☐ 3. Design, related to interior furnishing. (*Ex.:* How to combine types of furniture, arrangement, etc.)

☐ 4. Knowledge and appreciation of art. (*Ex.:* Painting, sculpture, architecture, etc.)

☐ 5. Landscape design. (*Ex.:* How to place trees, shrubs, flowers, etc., to make your home most attractive.)

☐ 6. Civic planning. (*Ex.:* Arrangement or planning of public buildings, parks, etc.—landscape design on a larger scale.)

V. Can you suggest any phase of art work not listed above, which you would consider of practical value—something which you would like to know?

.....

.....

Occupation .....

City or Town .....

In constructing the questionnaire, it was necessary (1) to group the various types of art work under several general headings, and (2) to avoid technical terms as far as possible, phrasing the questions in such a way that they could be easily understood by persons having no special knowledge of art terms or phraseology.

The first two questions were planned to discover how large a proportion of those who learned to draw in school had found that knowledge of practical value.

The third question included six parts--one for each of the general types of art commonly taught in the public schools. These types, it will be noted, fall under two main heads--the first three aiming predominantly at the production of works of art and the second three aiming predominantly at appreciation. This question was intended to discover the comparative value in actual life of those phases of art which had been studied in school.

The fourth question, like the third, is made up of six parts. These represent six types of art work, whose chief aim is appreciation, which may be included in a school curriculum. The purpose of this question was to discover in which of these fields the people answering the question desired further knowledge, in order to meet the needs of adult life. Since no provision was made in this question for those phases of art study aiming primarily at production, an opportunity is given in Question V for those interested in

this type of work to indicate such a choice or suggestion for other subjects in the art field which they feel would be of value in a curriculum planned to provide for future needs.

Although this study was made chiefly through Women's Club members, an attempt was made to note the opinions of two other groups, one composed of teachers and University students, the other composed of business and working girls. In the tabulation of results these three groups have been treated separately and furnish rather interesting comparisons, though the last named group is too small to be of great value.

CHAPTER III.

RESULTS OF THE QUESTIONNAIRE.

The results of the questionnaire have been tabulated graphically in order to make comparison easy. Some features, however, should be noted particularly, such as the following:

One significant point which cannot be gathered from the tables of results is this. The 602 replies received from members of the Women's Clubs represent the returns from 4500 questionnaire forms sent out. One reason for this high mortality rate may be gathered from the letters of explanation sent to Mrs. Chamberlain by several Art Committee Chairmen, stating, in effect, that the majority of their club members had found their art training in school of no practical value, but that they felt a statement to that effect might be considered as slighting to Mrs. Chamberlain in her official capacity, and therefore, preferred not to reply at all.

Another point which calls for a word of explanation is this. Any attempt to check the results of this questionnaire, by adding, will be found to result in varying totals. This apparent discrepancy is accounted for by the fact that the questionnaire form permits of a variety of answers, partial or complete. For example, people who had not learned to draw in school would probably not check question three. On the other hand some did check No. 3, leaving us to infer that the knowledge in this subject which they had found of greatest

value had been acquired otherwise than in school. In question IV, also, some people who had checked I, II, and III completely, indicated only a first, or first and second choice.

In considering, first, the returns from Women's Club members, we note that of the large majority who had learned to draw, the number of people who found that knowledge of value is slightly greater than those who did not.

Question three gives us two interesting discoveries; first, we note that the weight of value seems to lie preponderantly with the Nos. 4, 5, 6--all appreciation types of art. Secondly, the subject found of least value is No. 2--object drawing and perspective; and this finding is emphasized when we note that of the twelve people who consider thos of greatest value, four gave their occupation as art teachers or supervisors, and three more were chairmen of art committees. This would seem to indicate that this subject is of value chiefly to those especially interested in art work from the production standpoint, professionally, or otherwise. The subjects in this group found of most value, in order of importance, are:

1. Art appreciation for the cultivation of taste in personal use.
2. Harmony of color for general knowledge.
3. Art appreciation for general knowledge.

Listing the subjects in which they would like further knowledge, in order of importance, Women's Club members chose:

1. Knowledge and appreciation of art.(Ex. painting, sculpture, architecture, etc.)
2. Color harmony related to home decoration.
3. Color harmony related to clothing.

Of the 602 club members, only two gave any suggestion in answer to question V, and those were from the standpoint of specialized adult interests. One desired a knowledge of the process of etching, and another wished instruction in lettering for use in her profession. The second instance would seem to give some justification for the teaching of lettering now common in school.

WOMEN'S CLUB MEMBERS

	YES	NO
Did you learn to draw in school?	514	88
Have you found that knowledge of practical value?	260	254

SUBJECTS FOUND OF VALUE

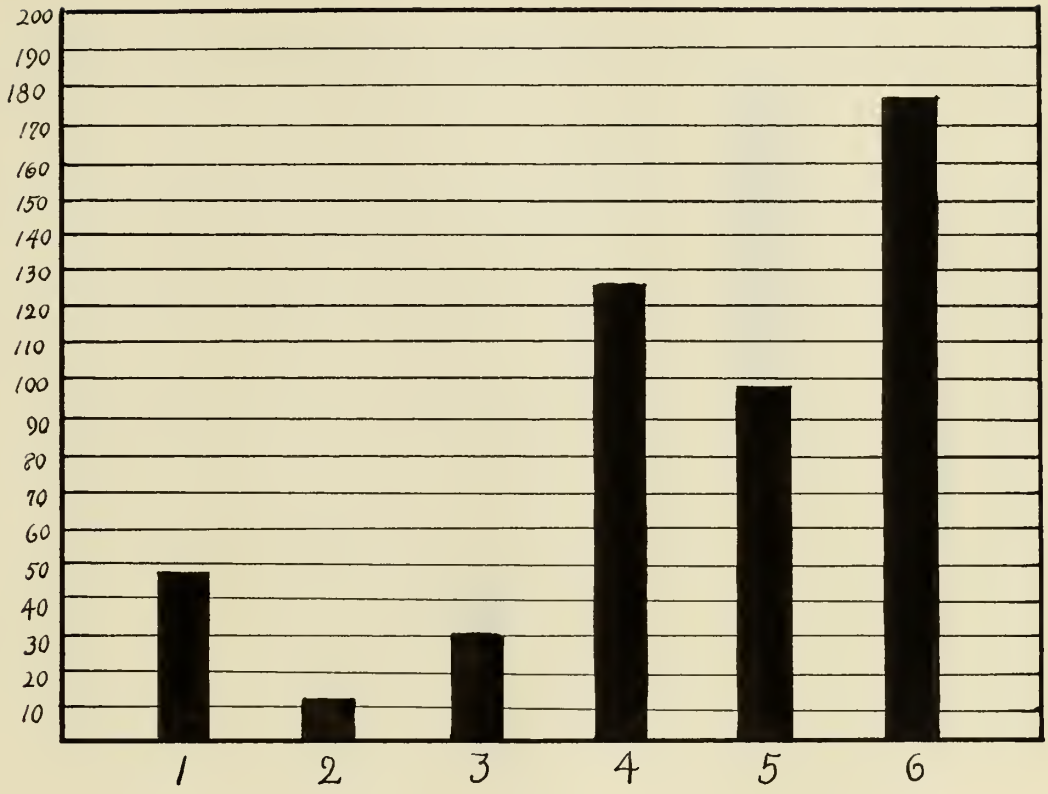
	1	2	3	4	5	6
First value	48	12	30	125	98	177
Second value	21	15	42	105	178	105
Third value	40	13	26	165	91	106

CHOICE FOR FURTHER KNOWLEDGE.

	1	2	3	4	5	6
First	125	119	126	151	69	12
Second	90	200	111	60	83	7
Third	194	68	77	72	87	35

Subjects found of FIRST value by

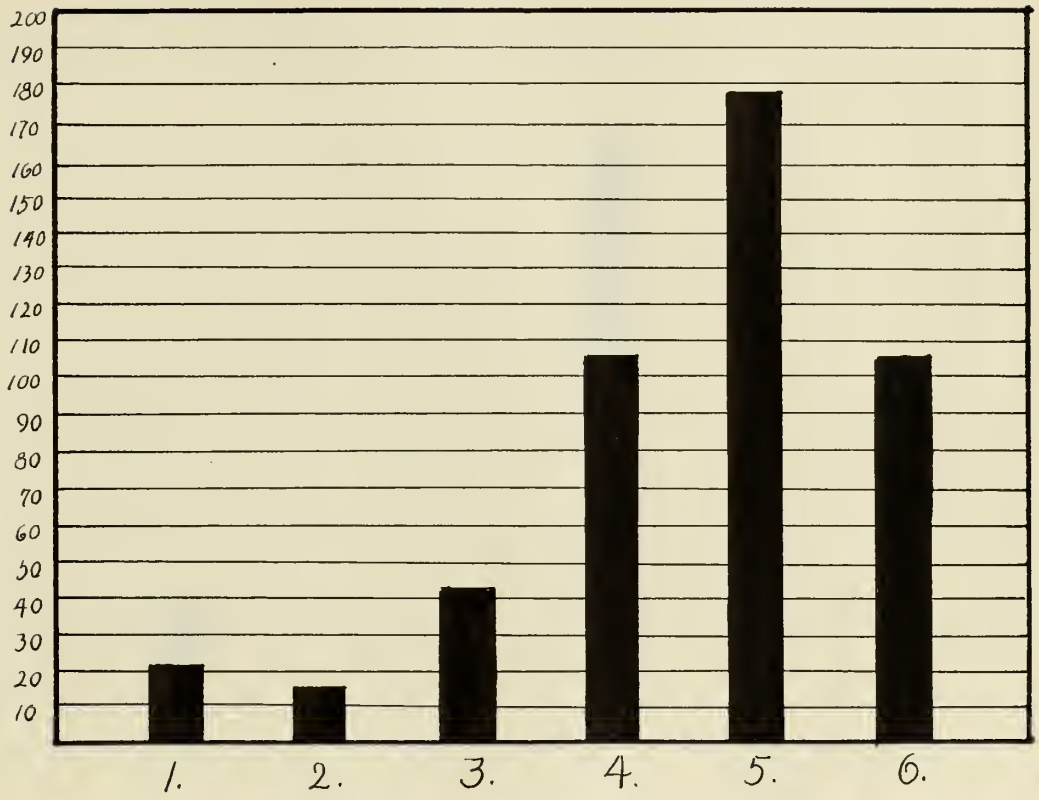
members of WOMEN'S CLUBS



1. Drawing for skill.
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

Subjects found of SECOND value by

members of WOMEN'S CLUBS



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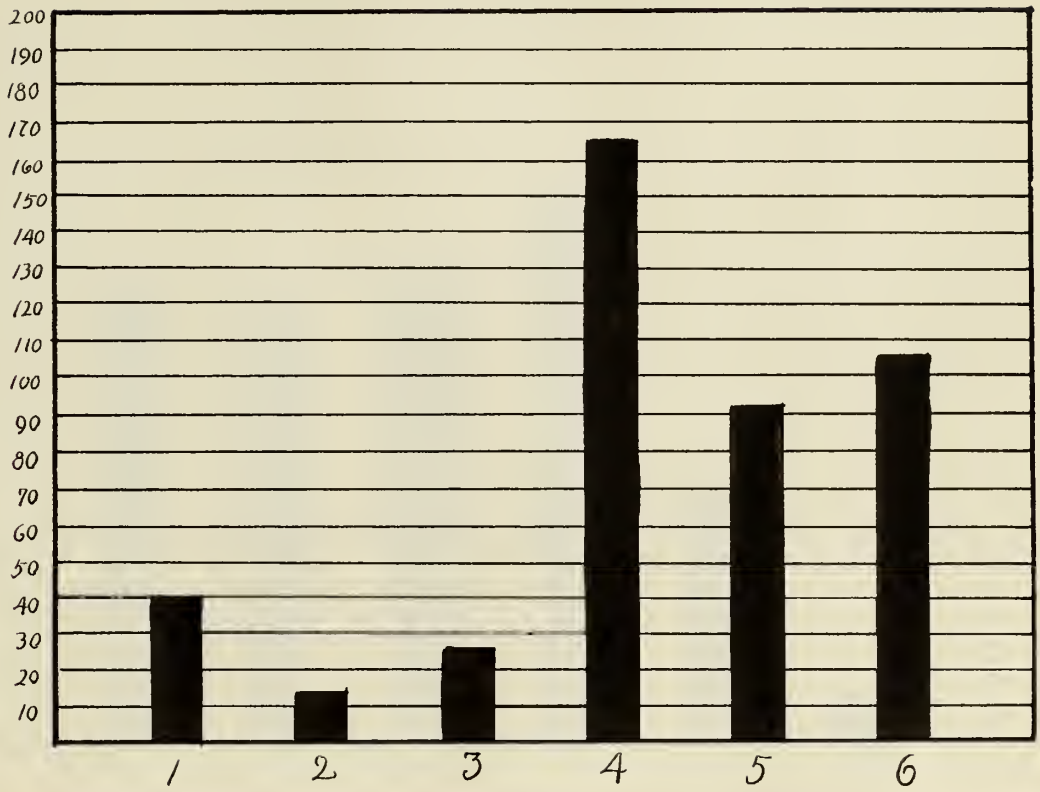
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

Subjects found of THIRD value by

members of WOMEN'S CLUBS



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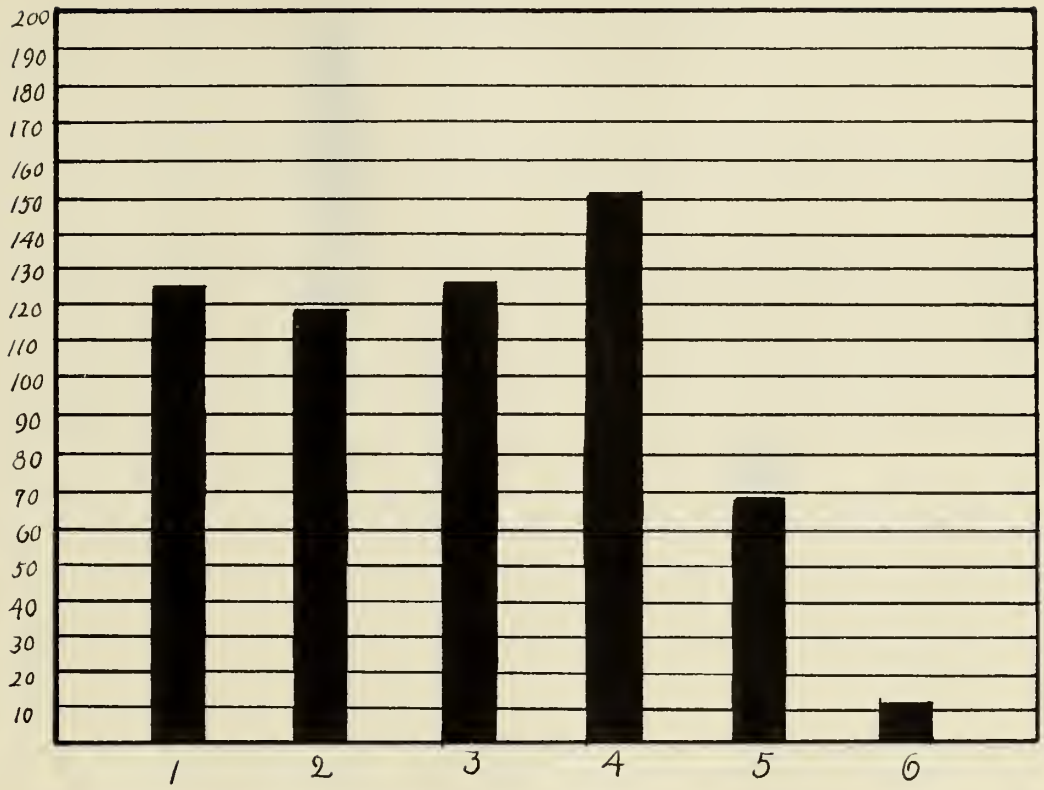
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

WOMEN'S CLUB MEMBERS

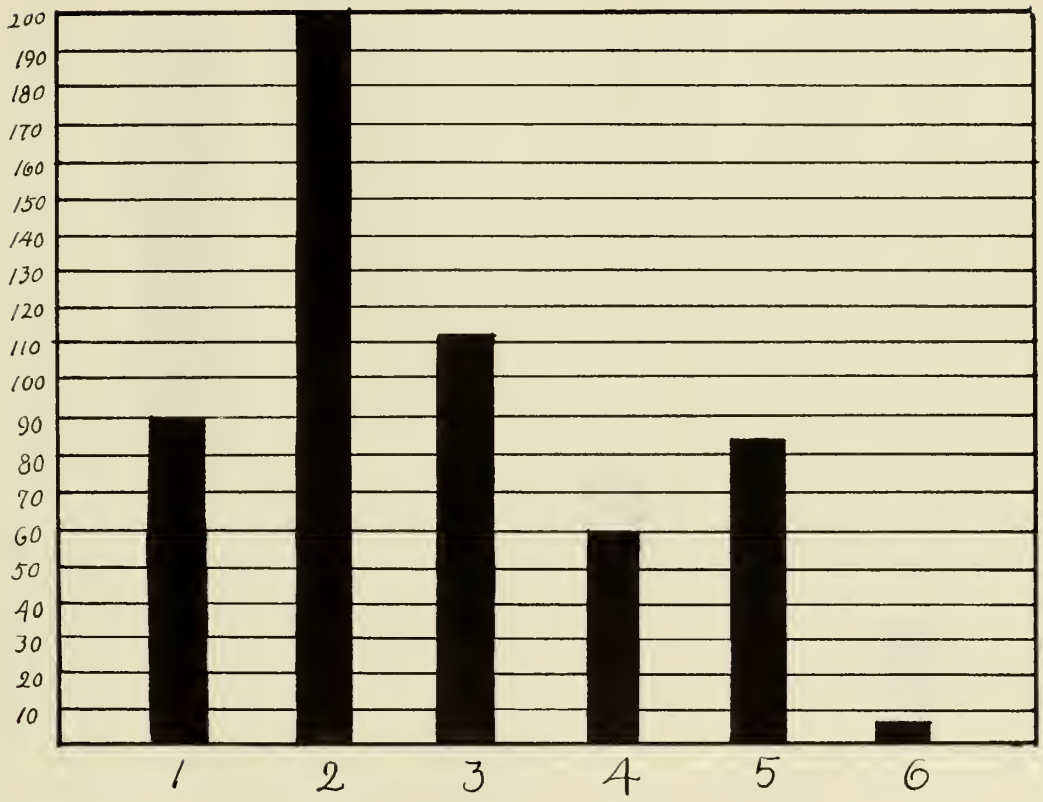
FIRST choice for further knowledge



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

WOMEN'S CLUB MEMBERS

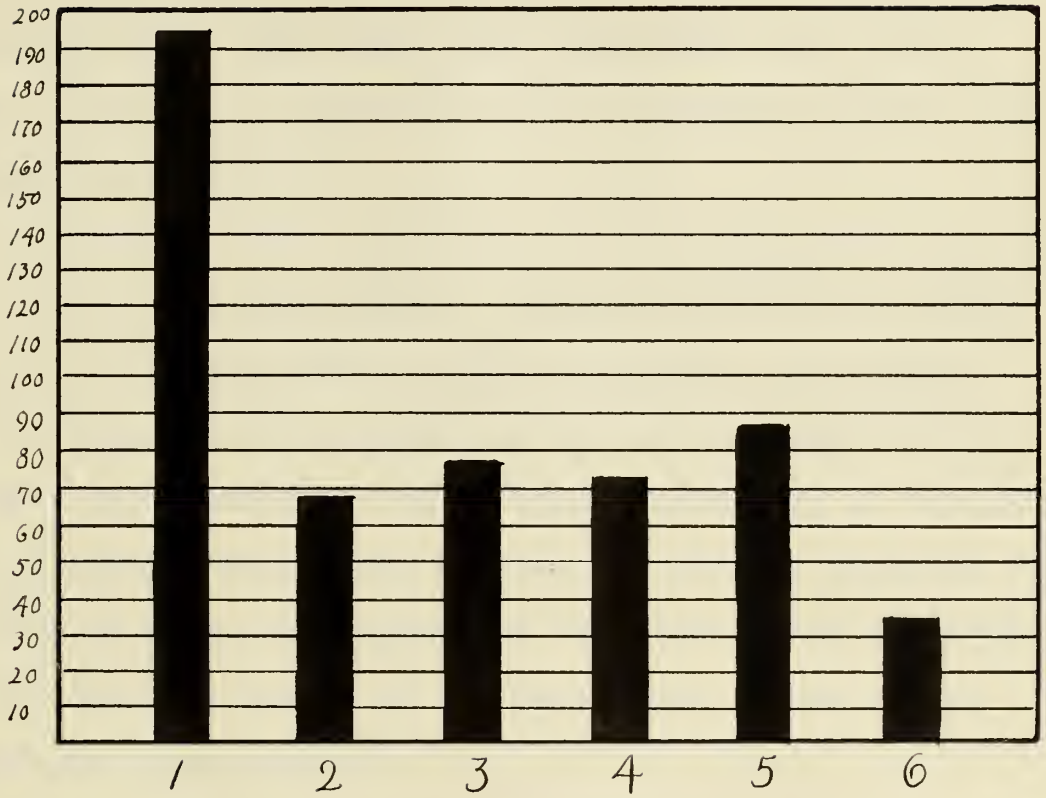
SECOND choice for further knowledge.



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

WOMEN'S CLUB MEMBERS

THIRD choice for further knowledge.



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

In considering the returns from 135 teachers and University students, we find the answers to questions I and II corroborating the replies of club members, in almost the same proportion. Here again the number who found art as taught in school of practical value is slightly greater than the number who did not.

In question three, also, we find the same result as that found in the preceding group. The same subjects are found of value, in practically the same proportion, with this exception--perspective drawing is the most important of the first three subjects--those aiming primarily at teaching for production. Even here, however, it will be observed that the value of this, the highest of the first three subjects, is lower than the lowest of the last three, those aiming primarily at appreciation.

In checking their choice for further knowledge, this group agreed with Club members that a knowledge and appreciation of art was most to be desired. In their second and third choice they reversed the order of subjects chosen by club members, checking color harmony related to clothing as second choice and harmony related to home decoration third. This reversal of values is to be expected, it seems to me, in view of the occupations and chief interests of the two groups.

Under Question V this group gave numerous suggestions

which are given below with the number of people by whom each suggestion was made. These suggestions may be divided almost equally under the two headings, art for production, and art for appreciation.

Suggestions Made By Teachers and University Students.

	Made By:
1. How to appreciate art--something similar to the way music appreciation is now taught in the schools.	2
2. Craft work	5
3. Clothing appreciation	3
4. More appreciation of art in nature	2
5. Cartooning	1
6. Poster making or design	3
7. Art in industry (design for automobiles, etc.)	2
8. Mechanical drawing	2
9. Appreciation of correct lines in clothing	2
10. Appreciation and knowledge of etchings, prints, etc., how to recognize true from false	1

	Made By:
11. Study of suitability of line, color and textures in clothing to different types of human beings.	3
12. How to buy and choose clothing	2
13. Art in its relation to dramatics and pagents for children	1
14. Lettering	2

TEACHERS AND UNIVERSITY STUDENTS

	YES	NO
Did you learn to draw in school?	116	19
Have you found that knowledge of practical value?	60	56

SUBJECTS FOUND OF VALUE

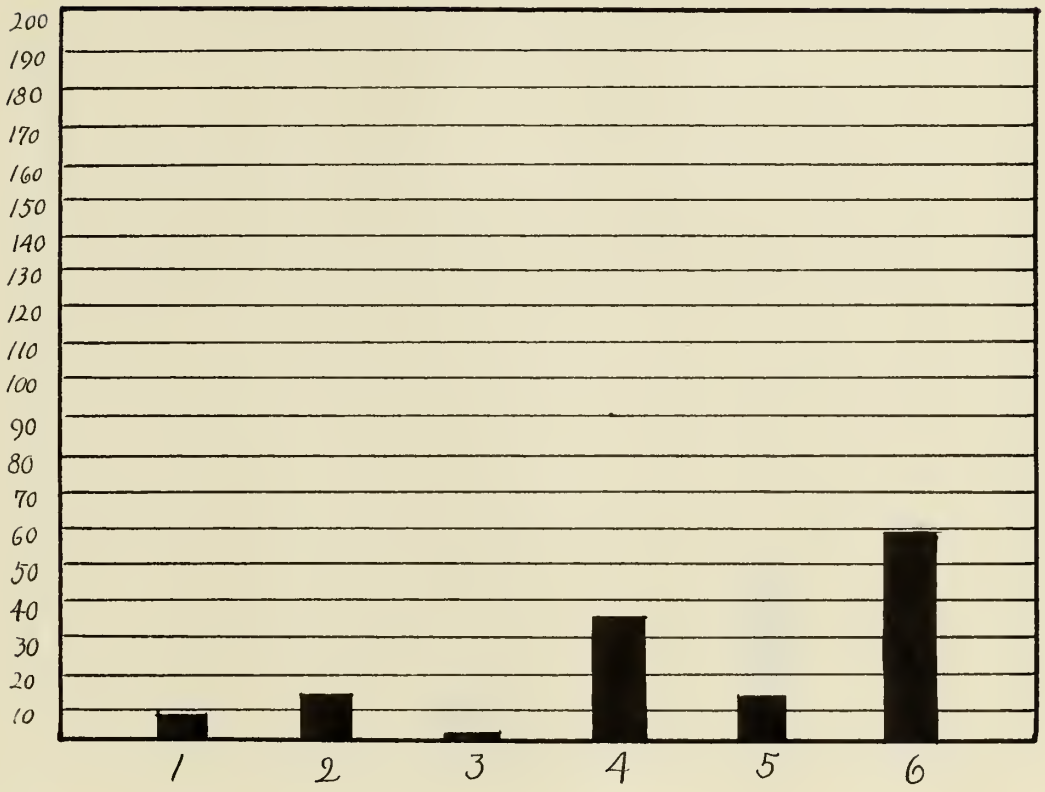
	1	2	3	4	5	6
First value	8	13	1	35	14	59
Second value	7	8	12	25	46	27
Third value	12	4	17	40	24	22

CHOICE FOR FURTHER KNOWLEDGE

	1	2	3	4	5	6
First	25	8	14	68	14	3
Second	46	23	23	20	15	5
Third	17	34	26	15	23	17

Subjects found of FIRST value by

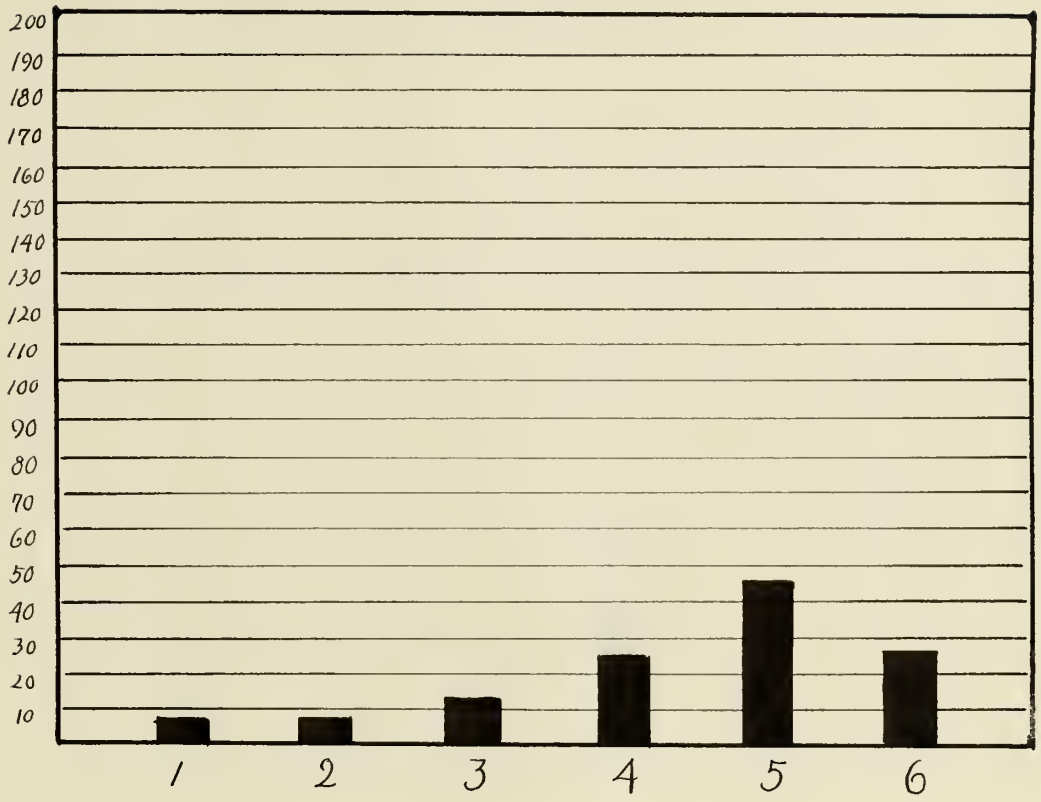
TEACHERS and UNIVERSITY STUDENTS



1. Drawing for skill
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

Subjects found of SECOND value by

TEACHERS and UNIVERSITY STUDENTS



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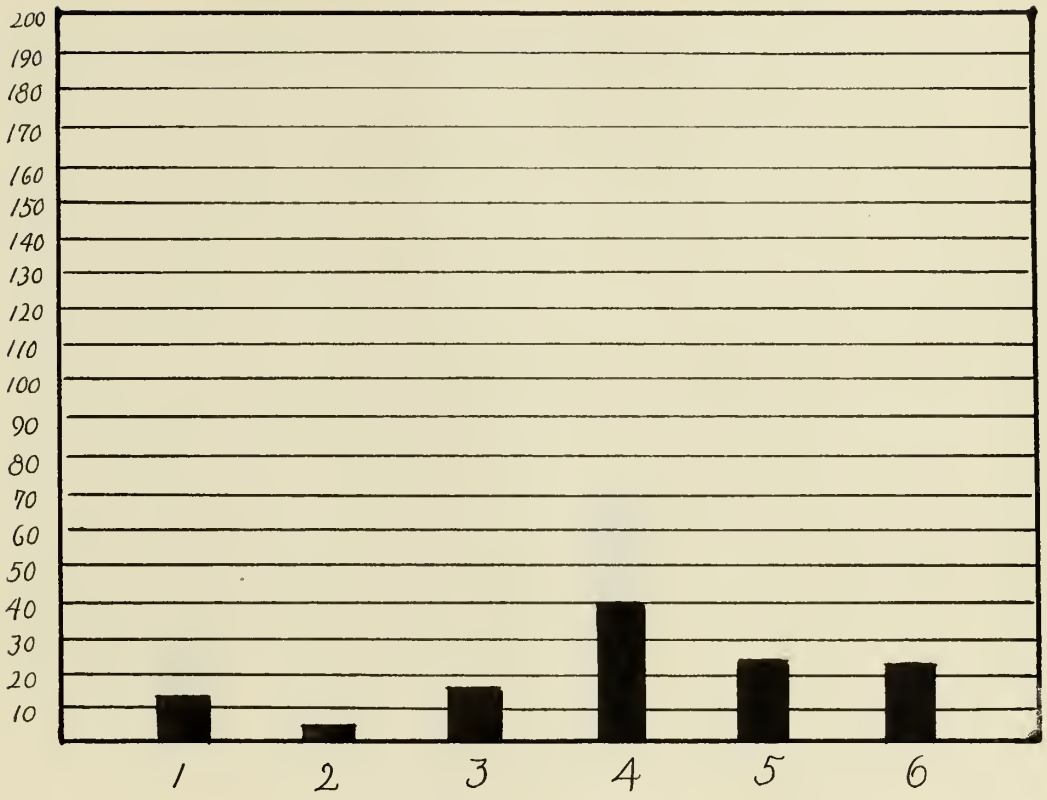
Subjects found of THIRD value by

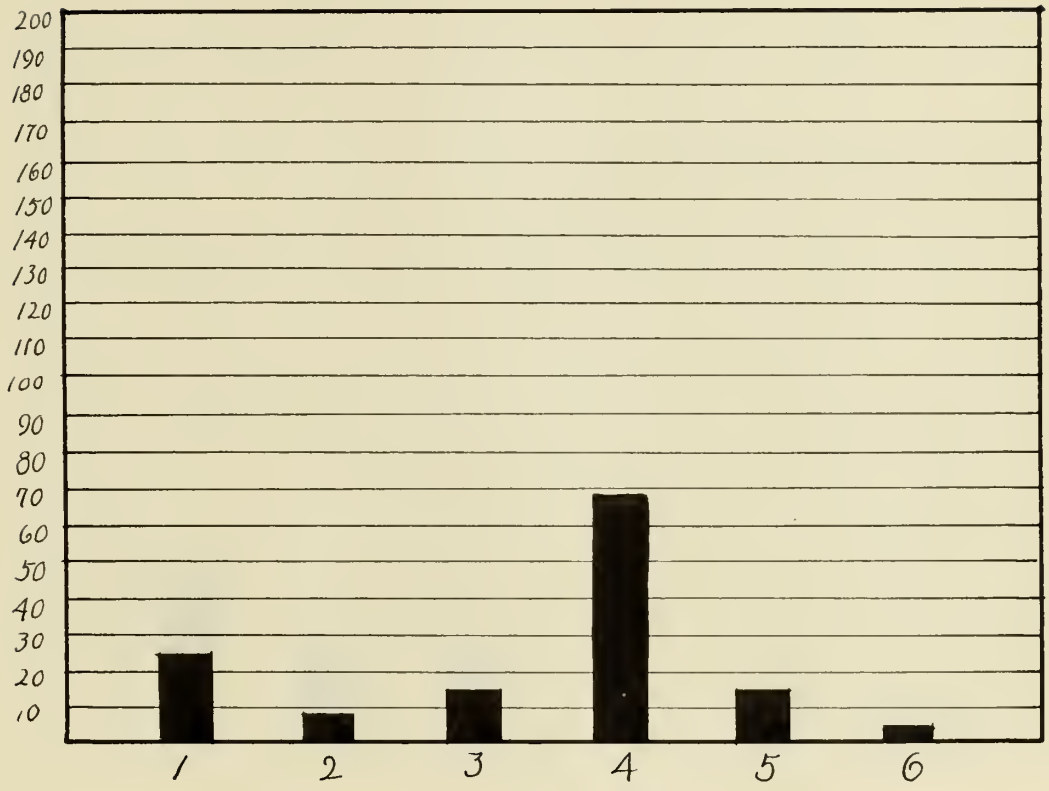
TEACHERS and UNIVERSITY STUDENTS



1. Drawing for skill.
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

TEACHERS and UNIVERSITY STUDENTS

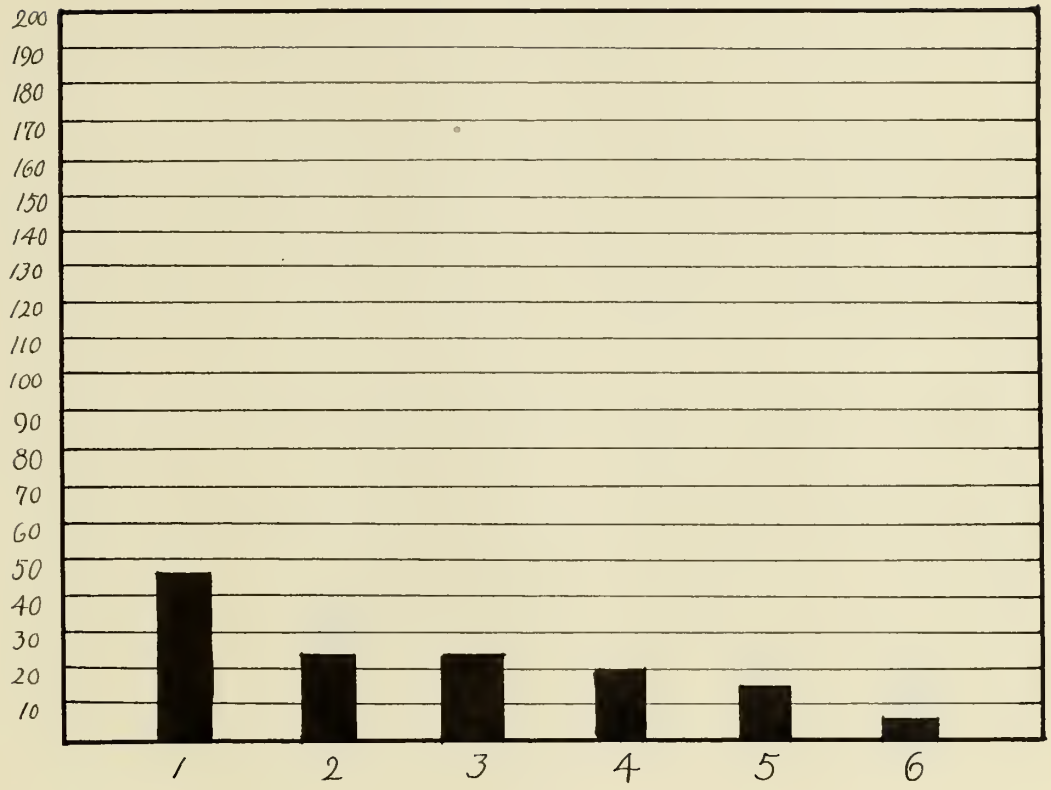
FIRST choice for further knowledge.



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

TEACHERS and UNIVERSITY STUDENTS

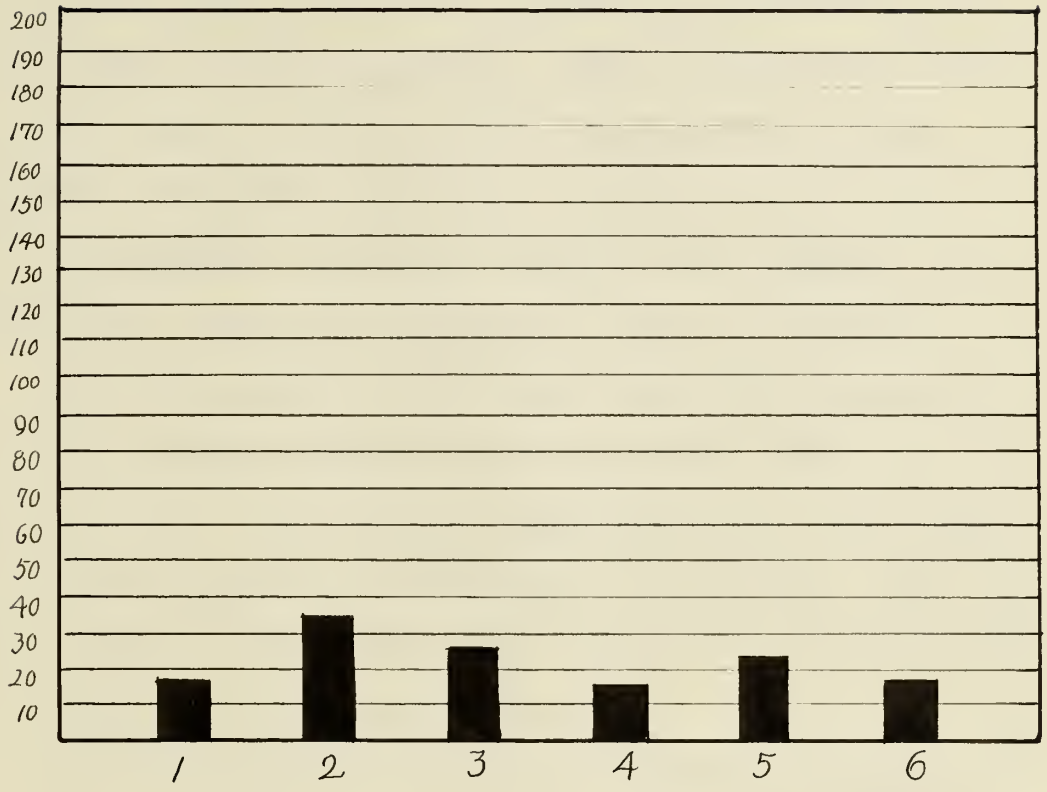
SECOND choice for further knowledge



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

TEACHERS and UNIVERSITY STUDENTS

THIRD choice for further knowledge.



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

The returns from the third group of 70 working girls are, of course, too limited in number to be of scientific value. They are, however, interesting as indicating a trend of opinion. The occupations listed include those of: filing clerk, stenographer, bank employee, salesgirl, waitress, fountain clerk, check girl, dressmaker, telephone operator and cashier. A number,also, gave the occupation simply as "clerk".

Of this group we note that twenty-four learned to draw in school, while forty-six,almost twice as many, did not. Of those who did,apparently none found the art work aimed at production of any value. The relative values of the other three subjects correspond with the findings of the other two groups.

Under question IV, we find a distinct difference of opinion from that indicated by the two preceding groups. Where they both listed knowledge and appreciation of art as of most importance, this group practically ignores that subject, checking color harmony related to clothing as their first choice for further knowledge, with color related to interior furnishing as third. This difference of opinion may be explained on the ground that the choice of the first two groups infers both a cultural background and an amount of leisure time not possessed by this group, who feel the need of art in a more tangible and utilitarian form.

BUSINESS WOMEN AND WORKING GIRLS

	YES	NO
Did you learn to draw in school?	24	46
Have you found that knowledge of practical value?	16	8

SUBJECTS FOUND OF VALUE

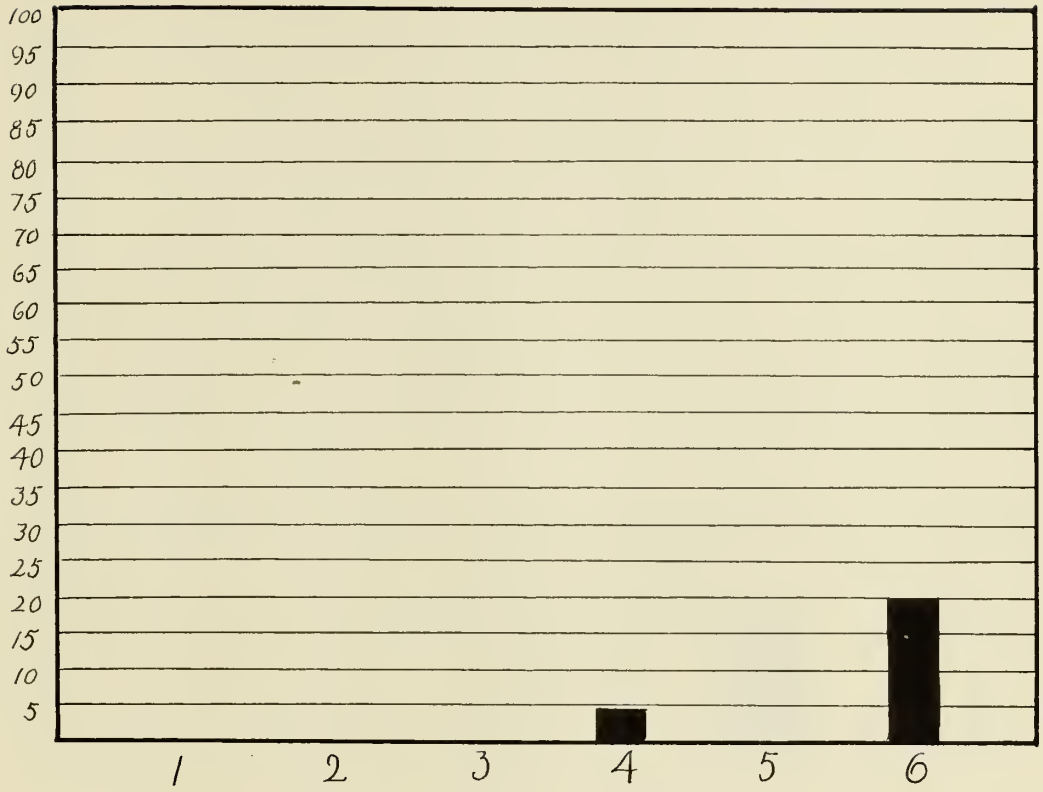
	1	2	3	4	5	6
First value				4		20
Second value				3	16	5
Third value				12	3	4

CHOICE FOR FURTHER KNOWLEDGE

	1	2	3	4	5	6
First	62	8				
Second	4	56	10			
Third			36	22	8	4

Subjects found of FIRST value by

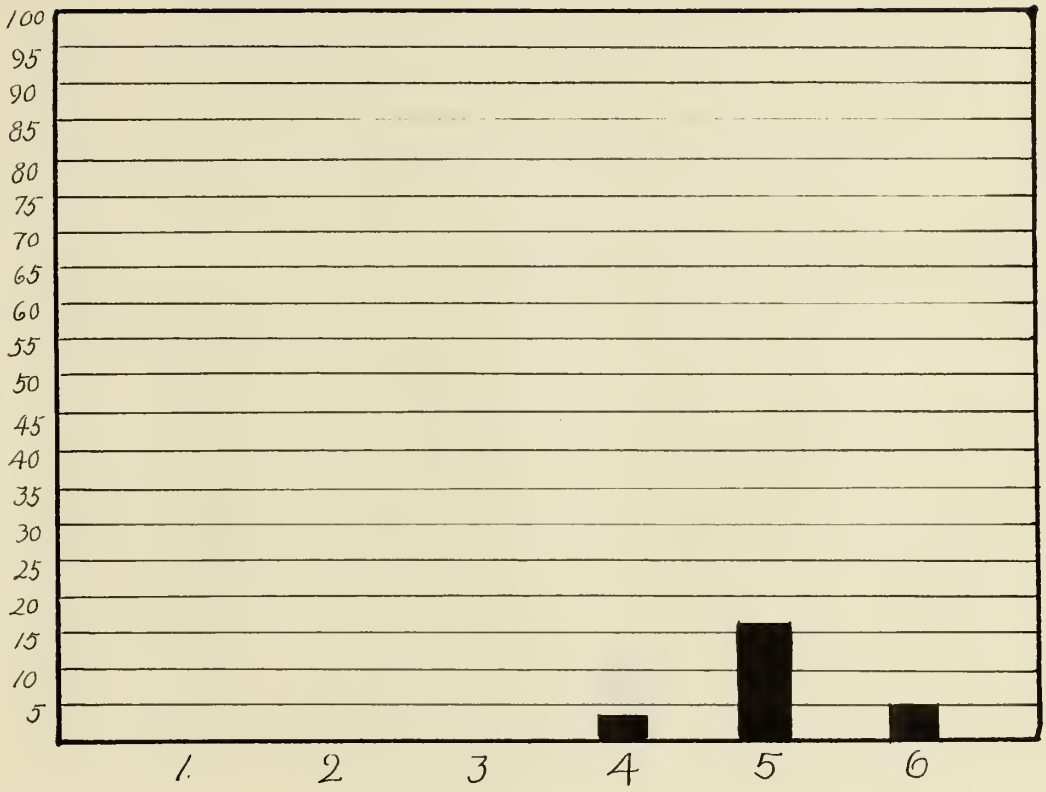
BUSINESS and WORKING WOMEN.



1. Drawing for skill.
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

Subjects found of SECOND value by

BUSINESS and WORKING WOMEN



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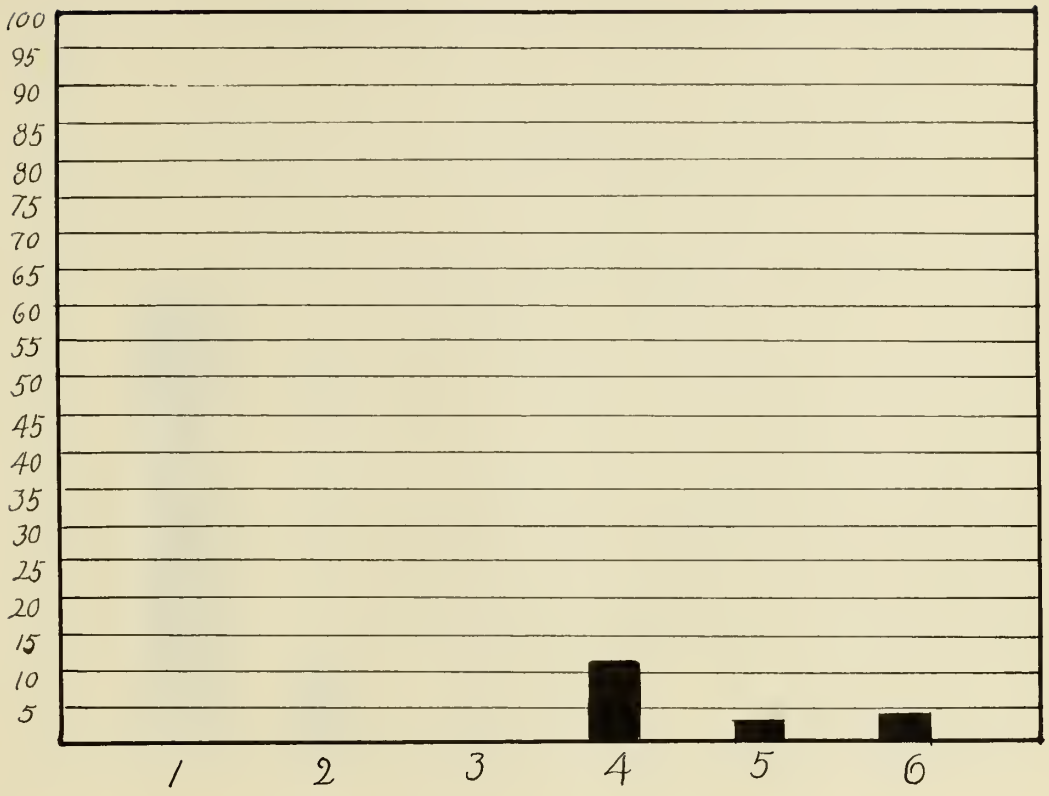
2. Object drawing or perspective.
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
6. Art appreciation for the cultivation of taste in personal use.

Subjects found of THIRD value by

BUSINESS and WORKING WOMEN



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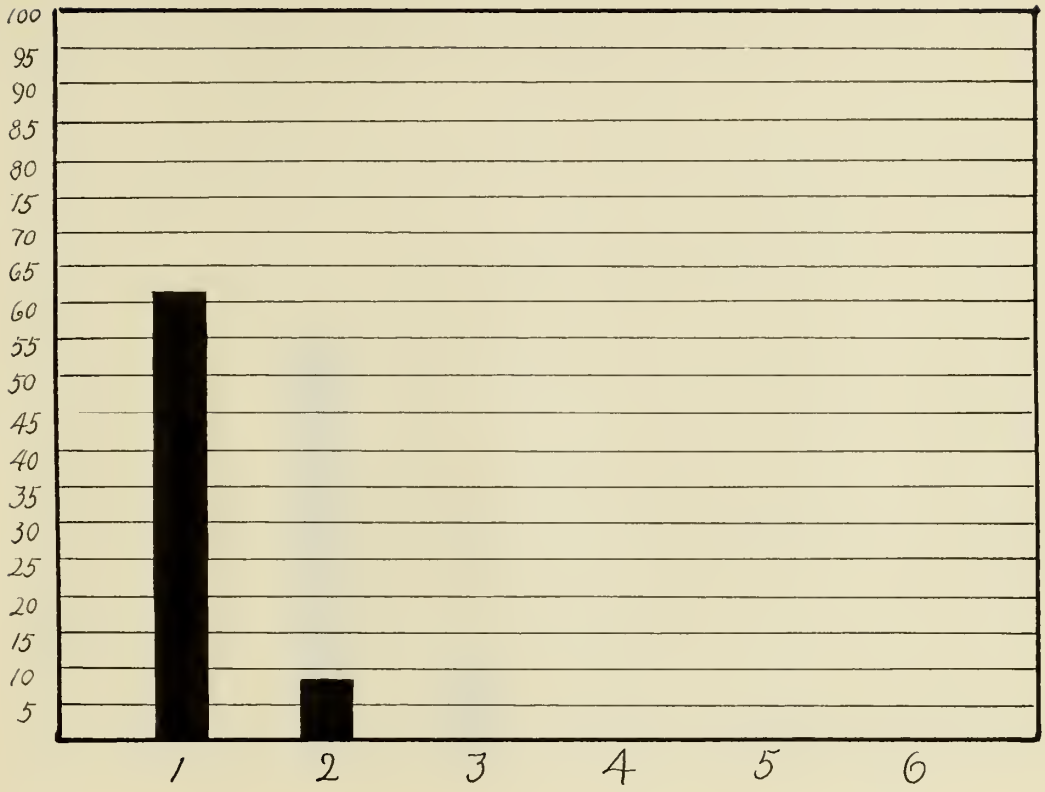
3. Design--the rules of ornament and beauty.
4. Art appreciation for general knowledge.
5. Harmony of color, for general knowledge.
5. Art appreciation for the cultivation of taste in personal use.

BUSINESS and WORKING WOMEN

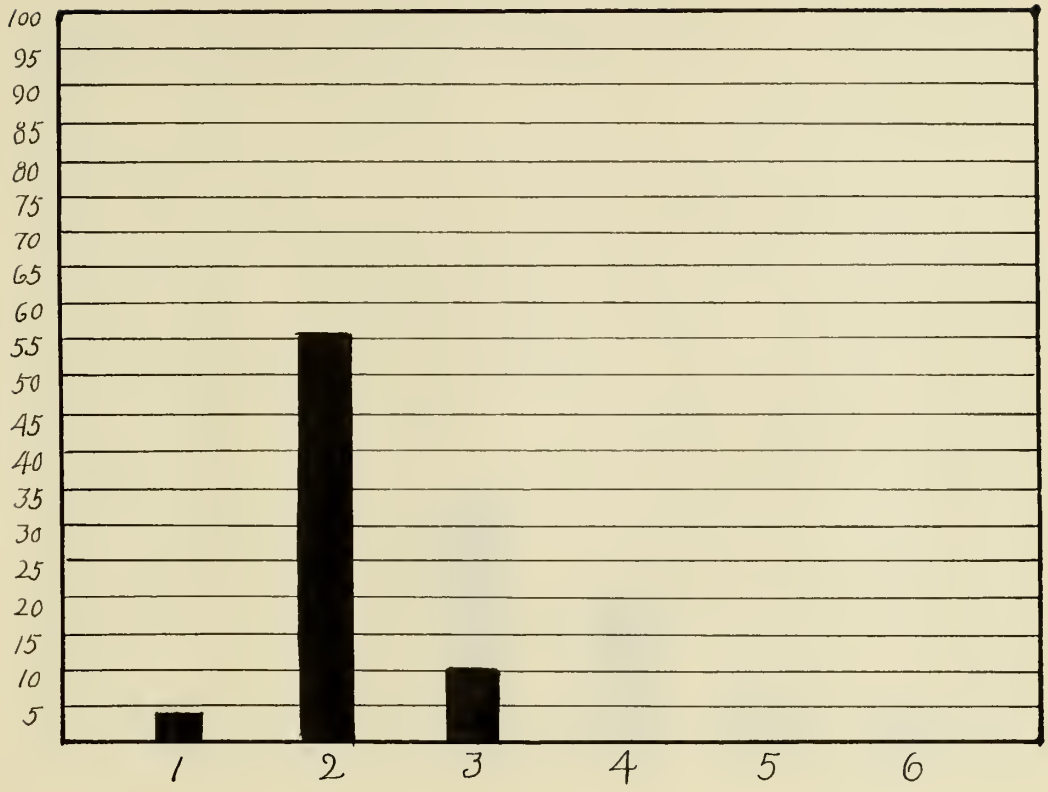
FIRST choice for further knowledge.



1. Color harmony related to clothing.
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

BUSINESS and WORKING WOMEN

SECOND choice for further knowledge



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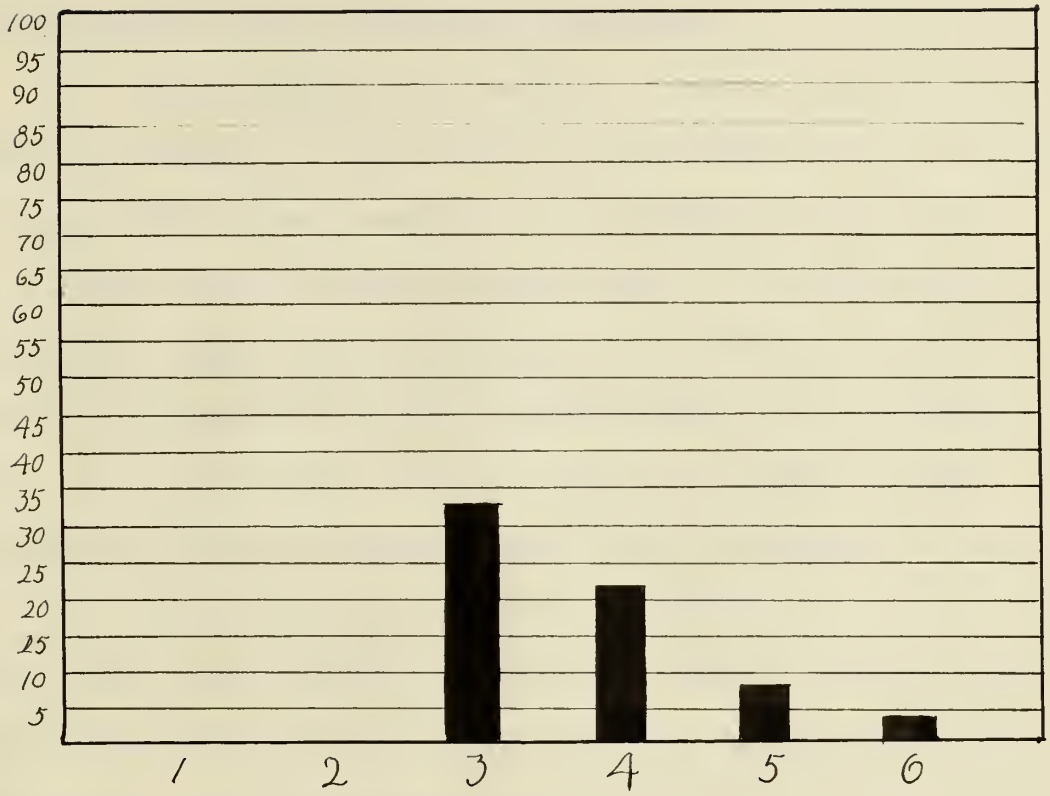
2. Color harmony related to home decoration.
3. Design related to interior furnishing.
4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

BUSINESS AND WORKING WOMEN

THIRD choice for further knowledge.



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4. Knowledge and appreciation of art.
5. Landscape design.
6. Civic planning.

CHAPTER IV.

Conclusions to be Drawn from Questionnaire Results.

From the result of this questionnaire it seems to me that we may draw the following conclusions:

1. Since among club members, teachers and students we find the number of those who did not find their art training of any value almost equal to the number of those who did, it seems fairly evident that there is a decided opportunity for improvement in respect to relating the art program of the schools to the social needs of the average person. To be sure many types of art work added to the curriculum in the past decade have tended strongly in that direction, but the problem of relative values has yet to be dealt with satisfactorily. In many school systems these more practical forms of art work, chiefly in the field of appreciation, have been given relatively little time as compared with the older and more conventional types of work, while the superintendents and other powers that be have yet to be convinced that the chief aim of an art course need not be drawing or creative art. This last mentioned fact is, I believe, the one greatest obstacle to be surmounted in any fundamental revision of teaching material in this field. No matter how alert, clear thinking and able an art supervisor may be, she can revise her course of study only so much as her superintendent and the opinion of the community permit. Therefore one of the greatest needs at

present is for open-mindedness and clear thinking on the part of those in authority that our art curriculum may be revised to fill the needs of the greatest number and teach in relative measure those types of art of greatest value.

2. In comparing the tables of subjects found of greatest value it is interesting to note that in all three groups the appreciation subjects were found of <u>much greater</u> value than those aimed primarily at the development of producing abilities. The fact that the subject numbered '2'--object drawing and perspective--was found of greater value comparatively, by teacher and students than by club women may, I believe, be accounted for by the fact that the former group found that subject of value professionally. Except for this slight difference of opinion we find these two groups agreeing in practically every detail of question III. Therefore we may conclude that inasmuch as the appreciation types of art have been found of far greater value than types aimed at production purposes, these appreciation types should receive relatively greater emphasis in the curriculum.

3. From the results in question four we gather that certain forms of appreciation are of greater general importance than others. For example, interest in design related to interior furnishing, in landscape design and in civic planning seemed rather scattered, depending upon the individual tastes; while interest in knowledge and appreciation

of art and in color, seemed general to the majority of both groups, club members and teachers. If we include the third group, also, we may conclude that a knowledge and appreciation of art is considered of greatest importance by those having the cultural background and leisure for its enjoyment, while color is considered important by all three groups. Therefore, in a curriculum based upon social needs and relative value we should expect to find these two subjects given a place of corresponding importance.

Of the two subjects mentioned above, that of color does receive fairly adequate treatment in most art courses today. The need in this respect is to relate the theory of color to the practical, everyday subjects of clothing and home decoration. It may be, and often is, argued that the application of color theory to abstract or conventional design will carry over into its application to clothing, for example, but nowhere has this been proved. On the contrary, color related to clothing involves certain principles not included in its relation to abstract design, making such a transfer highly improbable, if not actually impossible. Since every child in school will inevitably continue to wear clothes and live in a home, while very few, probably, will continue to produce designs, the former would seem to be more fertile fields for the application of these principles, and this theory appeary to be borne out by the

results of the questionnaire.

In regard to the teaching of the other subject chosen--knowledge and appreciation of art--much might be said. In the first place, small as is the relative importance alloted to this subject in many schools, it is more than is deserved by the subject as it is usually taught. Like literature courses in high school, which aim at developing a taste for an an appreciation of reading, this course often accomplishes the opposite of its purpose. The difficulty in both cases lies not with the subject but with the teacher, the aim, and the method. Let us examine an average course in history of art (the title by which such a subject is usually designated) and what do we find? First, a logically outlined history of architecture, sculpture, and painting from Egypt 4000 B. C. to the present, approximately. This course, usually not introduced below the high school, includes much detailed information relating to historic periods, types of architecture, schools of painting, as well as names and dates of painters and sculptors and illustrations of their work. If the aim of this course were formulated it would read, briefly, somewhat as follows:

"To have a knowledge of

or The great pro-

"To be able to identify and recognize

ducts and producers of art through the ages". In other words, the aim is to have pupils acquire certain encyclopedic in-

formations, usually tested by questions of the fact type at the end of the course. Generally speaking, in history of art courses we have an appreciation subject, taught largely through a drill technique, with the net outcome a hearty dislike of the subject and a tendency to shun anything related to it forever after.

As compared with this, let us consider the possibilities of this subject. In the first place, it is no more necessary to teach the entire history of art chronologically from its beginning than it is to teach American History beginning with the creation and including everything from then till now. There is no reason why certain phases of this subject may not be taught whenever the occasion arises in connection with anything in which the pupils are interested. Suppose, for example, the opportunities presents itself to introduce a bit of art history, such as the Renaissance in Florence, into a seventh grade. From the teaching of this the children should gain not only, or even primarily, a knowledge of the great painters of the period and their works. They should get, as far as possible, the atmosphere os the time and the country; some of the economic and political history closely related to the Renaissance; a knowledge of men such as Leonardo, Michelangelo, Lorenzo de'Medici--not as names and dates, but as real men, dominant personalities, influencing each other and their times; an appreciation of the beauty which these men produced; and, finally, some conception of all this as the heritage of the

Italian people of today--the contribution of Italy to the progress of world culture. In other words, a course planned on this basis would have as its aim a better understanding and appreciation of other peoples through the contributions made to the art of the world by their countries, the emphasis being upon the spirit rather than the letter, or facts, of the subject. Such a treatment not only broadens the conception of art history, but also vitalizes the subject by relating it to the emotions, life and present interests of the pupil. Moreover, impressions gained from a subject in which there is interest are apt to be lasting, while facts learned from necessity are usually forgotten as soon as the examination is over. Therefore, since the subject has been indicated as of interest to so many people, let us hope that it may achieve a place of corresponding importance in the curriculum, and likewise that it may be taught, not as a drill, but as an appreciation subject.

4. In regard to the suggestions given under Question V, all the types of art work noted, both creative and appreciative, are capable of inclusion in the art curriculum, and, in fact, often are included. For example, ten of the suggestions made deal with the problem of clothing or costume appreciation in line and design--a phase of the subject closely allied with color related to clothing--which would naturally be included in any course in clothing appreciation which is

at all comprehensive. The other suggestions, also, may be taken care of by the usual provisions for individual tastes and interests in the working out of general problems.

5. It will be noted that nowhere in this study has provision been made for the minority who are interested in art from the standpoint of production. That phase of the subject has not been dealt with for the following reason:

A. The study of art from the standpoint of production is already adequately provided for in the schools--in fact the curriculum is planned with greater emphasis upon this interest of the minority than upon the appreciative interests of the majority.

B. The conclusions drawn from this study lead us to feel that at least half the art work taught in the schools should be of the type aiming primarily at the development of appreciation, but nowhere is it suggested that this type of work should be emphasized to the exclusion of creative work. It is suggested simply that a balance should be achieved whereby appreciative and creative forms of art education be given emphasis in relative proportion to their needs or uses.

In reply to the claim made by some that we should try to develop creative ability in art in all pupils, we may note the effect of this effort for the past forty years, more or less. Considering the number of people who have produced works of

art as compared with those who have studied the subject with that aim in view, presumably, we are forced to conclude that it is difficult, if not well-nigh impossible, to develop creative ability where no creative urge exists at the start. In a well-balanced course of study in this subject there would be ample opportunity for the development of any existing creative ability or desire, while those who had neither desire or inclination to create, could develop powers of appreciation which would be of value throughout life.

It may help to clarify this idea of art teaching from the appreciation point of view if we compare two courses of study--one the conventional, and the other the suggested type of work. Needless to say these outlines must be sketchy--briefly suggesting the teaching materials and their organization.

Generally speaking, the conventional art program for a seventh or eighth grade may be considered as more or less closely following the outline below.

Subjects:

Nature drawing

Rendering of autumn leaves and flowers in water color and pencil.

Design:

Pencil drawings of leaves and flowers fur-

nishing material for development of a conventional design. This design unit to be planned as a border, decorative spot, or surface repeat.

Color:

Construct color scales and review color theory. Learn a new type of color harmony (ex.--split complementary). Choose a definite color scheme--analagous , triad or split complementary, for example--and finish design in color.

Applied design:

Application of the above design--stencil, block-print, etc.

Composition:

Study of the elements of composition. Making a landscape composition to be developed in three values.

Lettering:

Review proportions and spacing. Plan a poster (or book cover, etc.) using one type of lettering, working for balance, spacing, legibility, etc.

Picture study:

Study of certain pictures (often correlated with other studies) with name and short biography of the painter.

Perspective:

A. Representation of still life group rendered in any chosen medium.

B. Drawing of the corner of a room with a chair or table in foreground (angular perspective). Finish in accented pencil line.

In reply to the criticism which may be made to the effect that this outline represents a type of work which has passed from progressive schools, I should like to call attention to the fact that, while this is undoubtedly true, the number of such progressive schools is comparatively small. Moreover, I have not noted at all the number of schools in which the program of the more remote past, consisting largely of pencil drawing, is still in force.

As compared with the foregoing course of study let us consider one which might be substituted. The project (a la Kilpatrick) or unit of work might be any one of a number, depending upon the interests of the pupils at the time. It should be the pupil purposive type of work, although that desire of purpose may be largely the result of motivation by the teacher. Suppose, then, we develop two units of work covering the year--one related to a school activity, the other to a community activity.

Unit I. Development of stage settings and costumes for a play to be given at Christmas.(Ex.--a play based on Dicken's Christmas Carol, or a Nativity pageant). This involves: research--a study of the country, times and customs as well as costumes of the period; ingenuity in planning simple and effective stage effects--involving study of color and lighting; creative work in designing and making costumes; appreciation in choosing lines, colors and textures suited to various characters of play, etc. This type of work also develops an ability to organize and work together in groups.

Unit II. A unit of work developed in connection with a Municipal Better Homes Exposition to be held in May. Foundation: an appreciative study of American homes of today-- note various types, where they originated, how climate in native environment affected type developed in the locality. Study of examples of various types in the community, compare. From this point individuals would follow special interests which have been aroused in the subject. Some would probably make small model houses, some furnish model rooms, some make posters for the exposition, and others

make scrapbooks of chosen houses, etc.

The foregoing units of work have been sketched very briefly, and considerable imagination is needed to fill the gaps. For example, in Unit I--"planning simple stage effects" may include making of working or scale drawings, construction of properties and background, dyeing materials to gain desired color effects, etc. In Unit II--"Study of various house types in community" may involve appreciation of beauty in proportion of houses, relation of house to its surroundings, possible changes or improvements in color, landscaping, etc. For example, in an eighth grade in which this unit of work was developed, one boy built a small reproduction of a house in the community, Italian villa type, and changed the settings and landscape gardening so that the effect was greatly improved.

Even in the roughly sketched suggestions above it can be observed that a program of this sort gives a far greater opportunity for creative work--original and unhampered--for those who have any creative urge, than the more formal course of study. At the same time it provides for a far greater development of appreciative ability. It has the fullest interest, and hence the greatest amount of effort which the child can give; and, finally, because he has had interest and pleasure in what he was doing, the knowledge gained, both in development of creative ability

and in power of appreciation, will remain permanently.

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